President of Pop:

celebrate 20th

JUNE 9, 2001

Presidents at Pops

WITH KEITH LOCKHART AND THE
BOSTON POPS ORCHESTRA

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Happy Birthday! 20

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Welcome to the 20th Birthday Celebration for Presidents at Pops. This evening we take great pride in saluting the companies that have given the Boston Symphony Orchestra 20 years of gifts.

Tonight we thank you, the business leaders, who over the years have supported the Boston Symphony and Boston Pops orchestras and their programs. During the last 20 years, companies have contributed nearly $32 million through corporate membership and participation in Presidents at Pops and A Company Christmas at Pops.

Your support has a direct impact on helping the Boston Symphony serve the community through providing programs such as free concerts on the Esplanade each summer, and recent community concerts at Franklin Park and the Reggie Lewis Center at Roxbury Community College. Corporate giving enables the BSO to continue the "Godparent Program," which sends musicians into public schools as teaching artists. Children throughout the community and the region are introduced to classical music and the arts by programs such as Boston Youth Concerts and "Days in the Arts" at Tanglewood.

Your participation is essential to continuing programs like these that serve the community. This evening we celebrate 20 years of our partnership, we thank you for your generosity, and we look forward to our relationship in the decades to come!

Michael J. Joyce
Chairman, President at Pops 2001
Managing Partner - New England Region
Deloitte & Touche

Cake: The Ritz-Carlton Hotels of Boston *Design and Art Direction:* Cahoots Design *Paper Cover:* Curious Paper *Text:* Lindenmeyr Munroe; Printed on Sappi Paper
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Two thousand one

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Two thousand one COMMITTEE

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Chairman and Chief Executive Officer
State Street

TONIGHT'S MENU

presented by calla lily caterers, inc.

Grilled Szechwan Shrimp on Early Summer Greens

Sherry Vinaigrette

•

Seven Grain Dinner Roll

•

Japanese Style Chicken Roulade with Pickled Ginger,

Scallion, and a Panko-Asian Nutmeg Crust

Asian Noodle Salad with Red Pepper, Asparagus, Straw Mushrooms,

and Baby Corn with a Saki, Sesame and Ginger Vinaigrette

Snow Peas and Carrots with Wasabi and Sesame

•

Chocolate Genoise with Milk Chocolate Ganache

Coffee is available at table locations; please ask your server. Balcony coffee service is available in the Cabot-Cahners Room.

The pre-concert reception and bottles of wine at the Pops tables are generously sponsored by Georges Duboeuf Wines and United Liquors, Ltd.

The Presidents at Pops Committee wishes to express its sincere appreciation to the following companies for their generous contribution to this evening's event.

With special thanks to The Studley Press for generously providing printing services.

ACKNOWLEDGMENTS

Boyd/Smith Inc. (The Westland Garage)

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With gratitude to the Boston Symphony Association of Volunteers and the dedicated staff and crew at Symphony Hall.

DON McLEAN

Don McLean's music has earned twelve gold singles, twenty-five gold albums, and ten platinum albums worldwide. Born in New Rochelle, New York, in 1945, Don McLean attended Villanova University and then graduated from Iona College. Named "Hudson River Troubadour" by the New York State Council on the Arts, Mr. McLean presented concerts along the length of the river for six weeks in 1968. His debut album, *Tapestry*, was recorded in 1969, but not released until 1970. In mid-1971 he released *American Pie*, the title track of which first aired on the radio to mark the closing of the Fillmore East. An eight-and-a-half minute epic inspired by the tragic death of Buddy Holly, "American Pie" spent seventeen weeks on the charts, four at No. 1. The album also went to No. 1 and Don McLean was nominated for four Grammy awards. The follow-up single, "Vincent," a tribute to Vincent Van Gogh, became a bigger international hit than "American Pie" and is still played daily at Amsterdam's Van Gogh Museum. Following the 1972 release *Don McLean*, he took a break by playing small acoustic club gigs with mandolinist Frank Wakefield, which led to 1973's *Playin' Favorites*. The 1973 Grammy Awards featured an ironic twist as Roberta Flack's hit "Killing Me Softly With His Song" (written about Don McLean after one of its writers saw him perform) won the "Record of the Year" Grammy, beating out Perry Como's version of "And I Love You So," a McLean composition that has charted four times. Subsequent albums include *Homeless Brother*, *Solo* (a double-record live album), *Prime Time*, *Chain Lightning*, *The Very Best of Don McLean* (which earned gold and platinum status in the United Kingdom, Australia, and New Zealand), *Believers*, the live two-record set *Dominion*, *Don McLean, Greatest Hits Then and Now*, the country album *Love Tracks*, *For the Memories, Vol. 1 and Vol. 2*, *Headroom*, *Don McLean Christmas*, the compilation album *Classics, Favorites and Rarities*, *Killing Us Softly*, *The River of Love*, and *Christmas Dreams*. Don McLean is making a return Boston Pops appearance, having performed on the nationally televised Fourth of July Esplanade Concert in 2000.

REBECCA DOGGETT

Sixteen-year-old Rebecca Doggett, a junior at Milton Academy, is the winner of the 2001 Boston Pops Concerto Competition, sponsored by Brookline Youth Concerts in honor of Harry and Marion Dubbs. Rebecca plays both classical and jazz piano, and currently studies clarinet with William Wrzesien at the New England Conservatory. This year, she was chosen to play principal clarinet in the All-State Wind Ensemble concert at Symphony Hall. She has recently taped the Brahms Clarinet Quintet for the NPR radio program *From the Top*, and will pursue her love of chamber music at Greenwood Music Camp this summer. Rebecca has performed as a soloist with several local orchestras and has been a member of the New England Conservatory Youth Philharmonic Orchestra for three years; she will participate in the orchestra's upcoming tour to Venezuela and Cuba.

Established in 1995, the Brookline Youth Concerts Fund at the Boston Foundation provides annual grant support for the Boston Pops Concerto Competition. The Brookline Youth Concerts were established in 1950 by the late BSO violinist Harry Dubbs and his wife, Marion. The Brookline Youth Concerts Fund was created to continue their good work in fostering young musicians.

ABOUT THE POPS

Keith Lockhart became the twentieth Conductor of the Boston Pops Orchestra in February 1995. Now in his seventh season as Pops Conductor, Mr. Lockhart has conducted more than 400 concerts; made thirty-eight television shows; appeared twice with the Boston Pops Orchestra at Carnegie Hall, most recently in April 2000; and led thirteen national tours with the Boston Pops Esplanade Orchestra, as well as his first overseas tour to Japan and Korea in 1997 with a second scheduled for July 2001. Since 1996 Keith Lockhart and the Boston Pops Orchestra have released multiple albums under an exclusive contract with RCA Victor. Their most recent recording, *The Latin Album*, was released in September 2000. Mr. Lockhart's first five RCA Victor albums with the Boston Pops Orchestra–*Runnin' Wild, the Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, and *A Splash of Pops*–all received critical and popular acclaim. A compilation album entitled *Encore!* features tracks from those recordings.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. Having just completed his third year as Music Director of the Utah Symphony in Salt Lake City, Mr. Lockhart succeeded Maurice Abravanel and Joseph Silverstein in that post. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. In 1997 he led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera. In addition to his ongoing work with the Utah Symphony, recent activities include debuts with the New York Chamber Symphony and the Houston Symphony, and re-engagements with the Vancouver Symphony, the Montreal Symphony, and the Colorado Symphony. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory, Northeastern University, and his alma mater, Furman University.

TONIGHT'S PROGRAM

The Boston Pops Orchestra

KEITH LOCKHART
Conductor

JOHN WILLIAMS
Laureate Conductor

KEITH LOCKHART conducting

Szechenyi March	Fahrbach
Harlequin's Journey	Zach-Cohen
Habañera	Chabrier
Finale from Clarinet Concerto No. 2 in E-flat	Weber

REBECCA DOGGETT
Winner: 2001 Boston Pops Concerto Competition, sponsored by Brookline Youth Concerts in honor of Harry and Marion Dubbs

A Toast to Symphony Hall – The Pops Cheers 100 Years!
A film by Susan Dangel and Dick Bartlett, with Peter Hoving, cinematographer
Narrated by John Lithgow

INTERMISSION

Presenting
DON McLEAN

INTERMISSION

A Tribute to Richard Rodgers

Overture and Main Title from the film *Oklahoma!*	arr. Bennett
March of the Clowns, from *Jumbo*	arr. Bargy
Slaughter on Tenth Avenue, from *On Your Toes*	arr. Spialek
Grant Avenue, from *Flower Drum Song*	arr. Sebesky
The Surrey with the Fringe on Top, from *Oklahoma!*	arr. Williams/Nestico
Mountain Greenery, from *The Garrick Gaieties of 1926*	arr. Nestico

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano
Special thanks to American Airlines, The Four Seasons Hotel Boston, and Dav El/Fifth Avenue Limousine.
The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

The Boston Pops Orchestra

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Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS

Laureate Conductor

HARRY ELLIS DICKSON

Associate Conductor Laureate

FIRST VIOLINS

Tamara Smirnova
Beranek Chair, fully funded in perpetuity

Nurit Bar-Josef
Edward and Bertha C. Rose Chair

Elita Kang

Bo Youp Hwang

Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity

Ikuko Mizuno

Amnon Levy

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

*Wendy Putnam

*Xin Ding

*Sae Shiragami

*Alexander Velinzon

SECOND VIOLINS

Haldan Martinson
James F. and Barbara Cleary Chair

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Ronan Lefkowitz

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

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Bruce M. Creditor

STAGE MANAGER

Peter Riley Pfitzinger

* *Participating in a system of rotated seating*

§ *Substituting*

†*On sabbatical leave*

BUSINESS LEADERSHIP ASSOCIATION

The Boston Symphony Orchestra, the world's largest symphonic organization, strives to make music relevant, accessible and vital to each generation. Ticket sales alone cannot generate the resources required to sustain the Boston Symphony's extensive programs. The organization depends on gifts of time and financial support to continue to enrich lives through great symphonic music.

Support from local, national, and international companies is essential to the BSO's ability to maintain its position as an international leader in the world of music. Each year, ticket sales cover only 60 percent of the Orchestra's costs. Private sources contribute the rest.

The BSO's Business Leadership Association comprises all businesses that contribute annually to the Boston Symphony Orchestra through corporate events, by becoming corporate members, or by acting as corporate sponsors.

Membership in the BLA offers a wealth of opportunities to entertain and reward clients and employees. An investment in the future of the BSO enriches the New England economy as well as the vitality of life in our state, making Boston and the Berkshires outstanding places to live and to work.

Members of the BLA support the BSO's youth and community outreach programs, and the Orchestra's efforts to reach into the region's public schools and to help provide high quality arts experiences for more than 60,000 students each year. The BSO's youth education programs, including Youth Concerts, have introduced thousands of schoolchildren to the joy of classical music.

For more information about: Corporate Sponsorships, Corporate Membership, Presidents at Pops, and A Company Christmas at Pops, contact the Corporate Programs Office: (617) 638-9270.

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WHEN WE WERE *One*

NEW ENGLAND'S PREMIER CORPORATE SUPPORTERS

Presidents at Pops
TWENTY YEARS OF

Longtime Boston Symphony trustee Chet Krentzman is a salesman extraordinaire whose conversation has frequently focused on the challenges of raising corporate money for the world-class Boston Symphony Orchestra. So, at a breakfast meeting in July 1981, Krentzman and executives Leo Beranek, Malcolm Sherman, and Vin O'Reilly grappled with the fact that the corporate community was contributing a total of $75,000 a year, a paltry amount even adjusted for inflation, compared to the need to sustain and expand a variety of BSO activities. There were no truly high-profile season openings, no company names in program books, no organized strategy for getting CEOs and Presidents in one room. Krentzman knew that to succeed, any fund-raising effort had to be fun, involve spouses and make a big splash.

With these things in mind, Krentzman developed the concept that would become Presidents at Pops. The idea was to give corporate leaders an opportunity to network, to honor their employees, directors and major customers, and, in the process, have a wonderful time.

Krentzman and his team of executives appealed to corporate heads from the banks, phone company, media, computer, manufacturing and emerging companies to do for the BSO what they had been doing for years for Harvard and MIT. Of the 107 corporate chieftains who signed on 20 years ago, 20 are still involved today. The first concert grossed nearly $400,000. And, as important as the money, the event set a standard for fun. Imagine the excitement when the spotlight turned to the first balcony and shone on Bank of Boston CEO Dick Hill...playing a clarinet solo! The audience went wild.

So successful was the first Presidents at Pops, that another was scheduled for June of the following year. But it was sold out by November, so this time Krentzman turned his persuasive powers on former BSO managing director Tom Morris and A Company Christmas at Pops was created to meet the demand. Over 20 years, those two events and the corporate membership program have grossed nearly $32 million. And over that time, playing an important role, have been people like Krentzman's mentor Leo Beranek, Ray Stata, J.P. Barger, Jim Cleary, Dick Syron, Paul Montrone, Joe McNay, Ned Johnson, Hank Foster, Bill Connell, Chad Gifford, Bill Boyan, Frank Doyle, Jane Fitzpatrick, Sumner Kaufman, and Hessie Sargent. Today, under the leadership of Michael Joyce, there are nearly 125 companies supporting Presidents at Pops. Some 300-400 companies are involved in one way or another in the Boston Symphony. Whether the economy is hot or cool, companies always want to join in the fun at the BSO's two stellar corporate fundraising events.

Marjorie Arons-Barron
Presidents at Pops 2001 Committee

HONORARY CHAIRMEN

On this, the 20th birthday of Presidents at Pops, the Boston Symphony Orchestra recognizes the following people who made up the original Presidents at Pops Committee in 1982.

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Coopers & Lybrand

1985
Vincent O'Reilly

1986
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1993
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1995
Nader Dareshori

1996
William Van Faasen
Blue Cross and Blue Shield of MA

1997
Robin Brown
Four Seasons Hotel Boston
Richard C. Garrison
Holland Mark Edmund Ingalls (currently)

1998
Edmund F. Kelly
Liberty Mutual Group

1999
Henrique Meirelles
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2000
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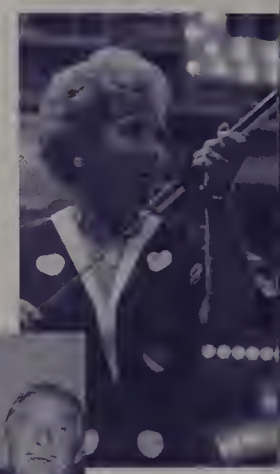

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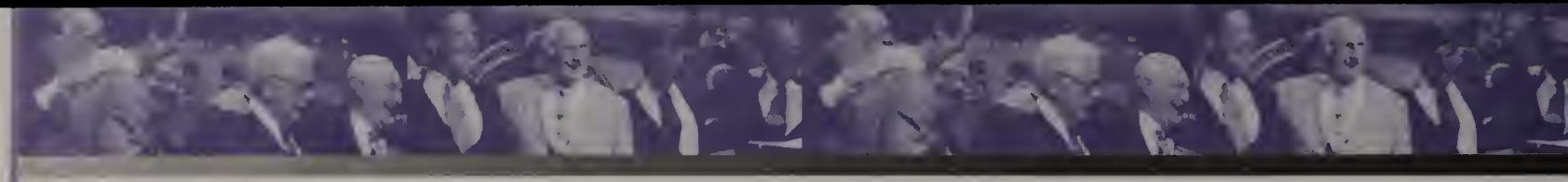

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LOOKING BACK AT THE

1885 Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American tradition.

1899 The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900 With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930 After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

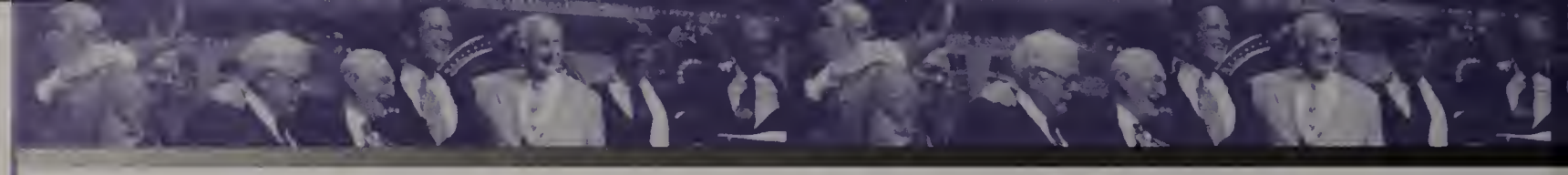
For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935 Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952 Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and...

1970 ...with "Evening at Pops" on national public television.

1976 The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people.



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LOOKING BACK AT THE Boston Pops

1980 Following Fiedler's d[illegible] the BSO appoints a ne[illegible] tor, John Williams, an Am[illegible] composer of popular film s[illegible] including "Star Wars."

John Williams preserves the Pops' musical excellence with new compositions, touring, and best-selling recordings.

1993 John Williams assumes the title of Laureate Conductor.

1995 Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996 The Boston Pops has much to celebrate: a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

1997 On the heels of "Runnin' Wild," the first recording by Keith Lockhart and the Boston Pops Orchestra, RCA Victor releases "American Visions" and the orchestra records "The Celtic Album."

1998 The fourth Keith Lockhart/Boston Pops Orchestra recording, "Holiday Pops," is released.

1999 "The Celtic Album" is nominated for a Grammy and the fifth Keith Lockhart/BPO recording, "A Splash of Pops," is released.

2000 A compilation album entitled "Encore!" and "The Latin Album" are released. Symphony Hall marks its centennial.

2001 A commemorative film, "A To[illegible] to Symphony Hall – The Pops Cheers 100 Years," is show[illegible] throughout the season to [illegible] brate Symphony Hall's cen[illegible]

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEBSITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED ANYWHERE in Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 2, 3, 4, 9, 10, and 11. All performances begin at 8pm.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TDD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING: The Prudential Center Garage and the Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offer discounted parking to any Pops patron with a ticket stub for evening performances. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9am and 5pm at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Development Office at (617) 638-9298.

HOW TO PURCHASE TICKETS

For tickets, call SymphonyCharge at (617) 266-1200 or (888) 216-1200, [TDD/TTY (617) 638-9289]. Monday through Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, VISA, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $3.25 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday, and Sunday at 1 pm through the first intermission.

TICKET PRICES

Floor: $55, $49, $35; First Balcony: $35, $29; Second Balcony: $18, $14.

For Group Sales of 25 or more, please call (617) 638-9345 or (800) 933-4255.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11am until 4pm, Saturday from noon until 6pm, and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO and Pops merchandise, including the new Boston Pops commemorative book, *The Story of America's Orchestra*, jewelry, stationery items, coffee mugs, an expanded line of BSO apparel and recordings, and, this year, unique gift items inspired by the Symphony Hall Centennial Season. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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At Fleet, we firmly believe the arts play a vital role in our community's overall well-being. They challenge our minds. Ignite our imaginations. And stir our hearts. Which is why we are thrilled to participate in this evening's event. We hope that support for the arts, whether it's from large corporations, small businesses or individuals, continues to bring enrichment to our community for years to come. Enjoy tonight's performance.

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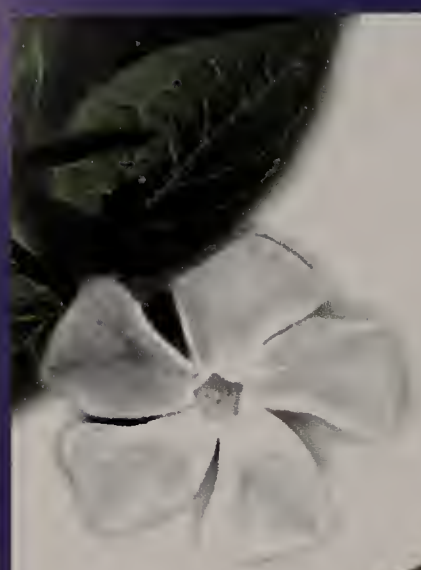

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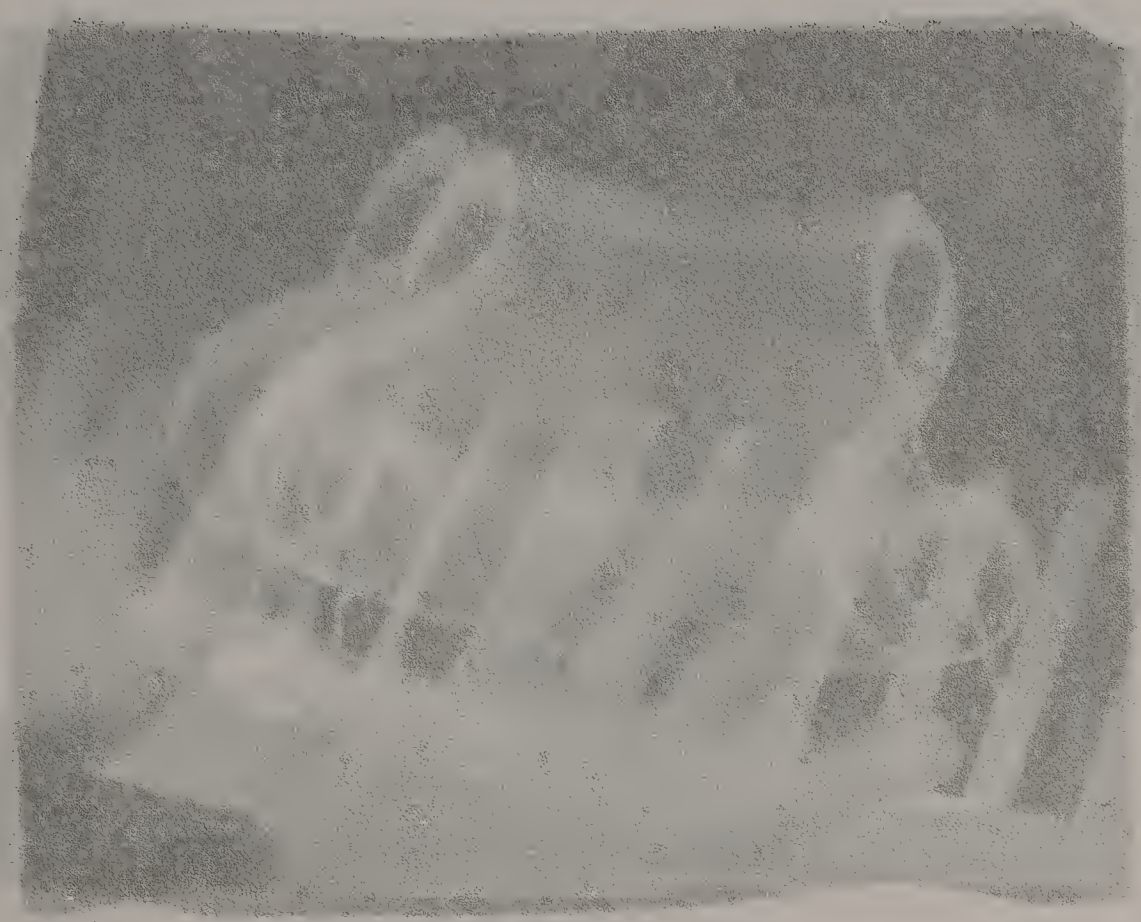

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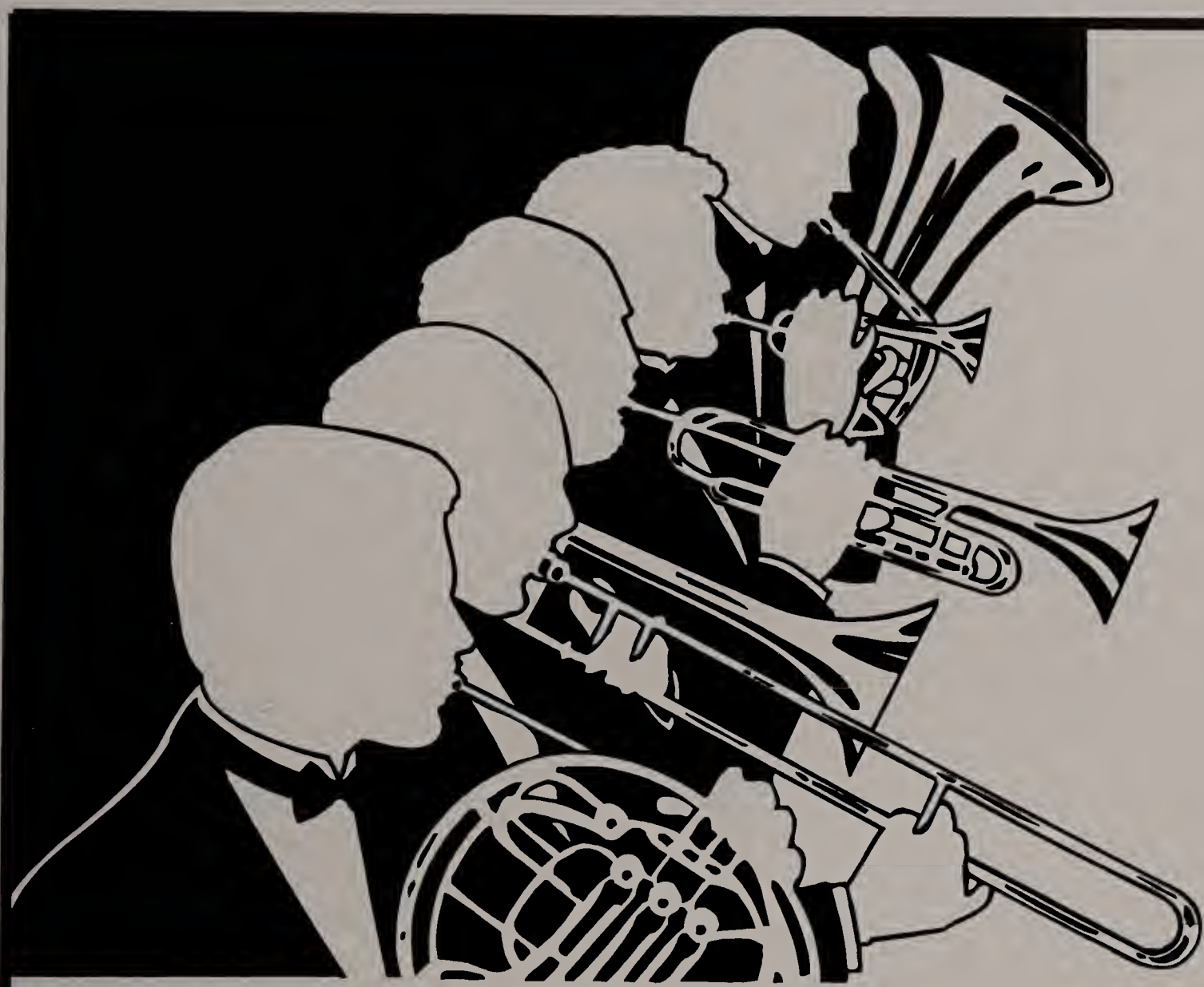

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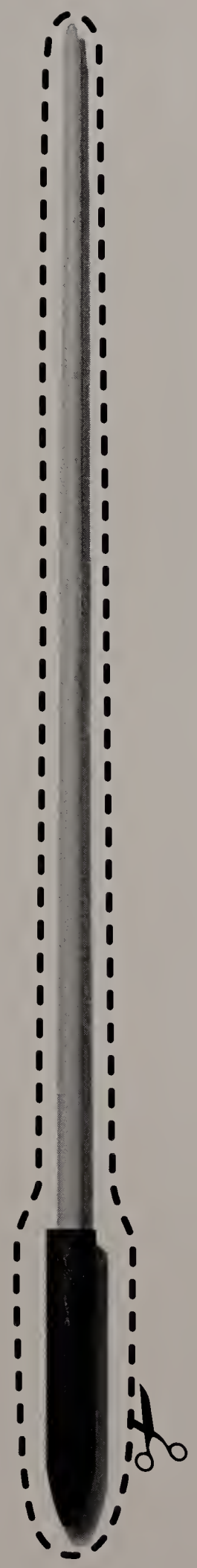

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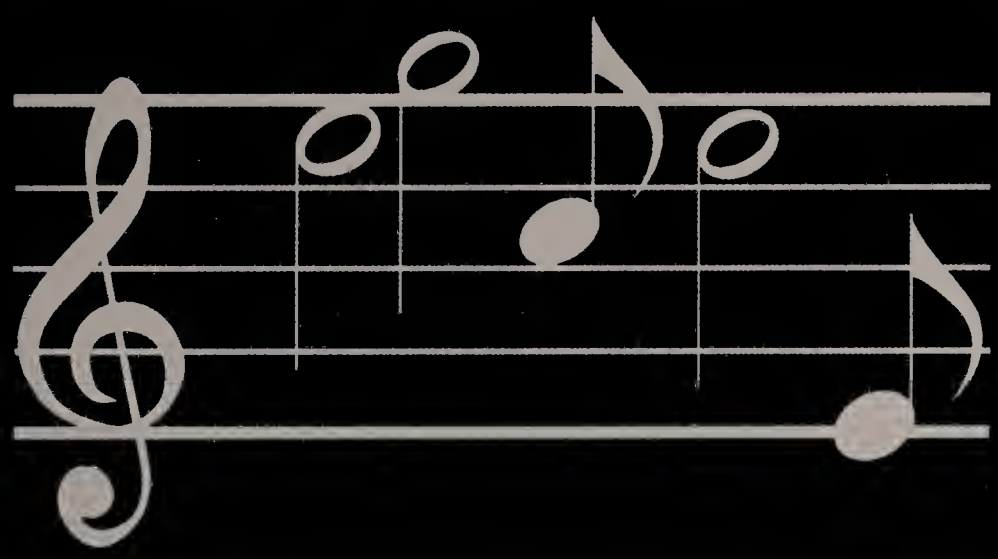

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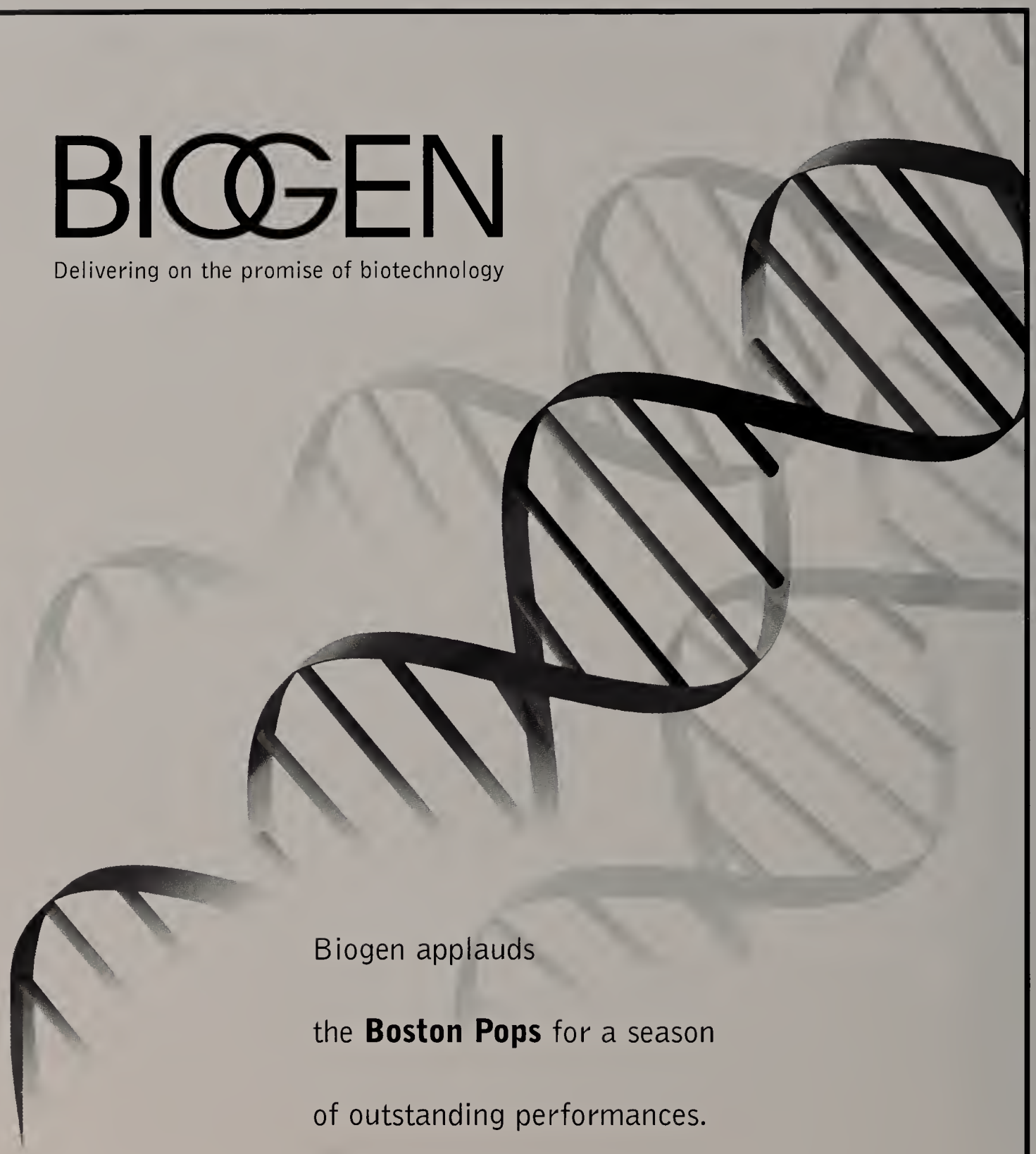

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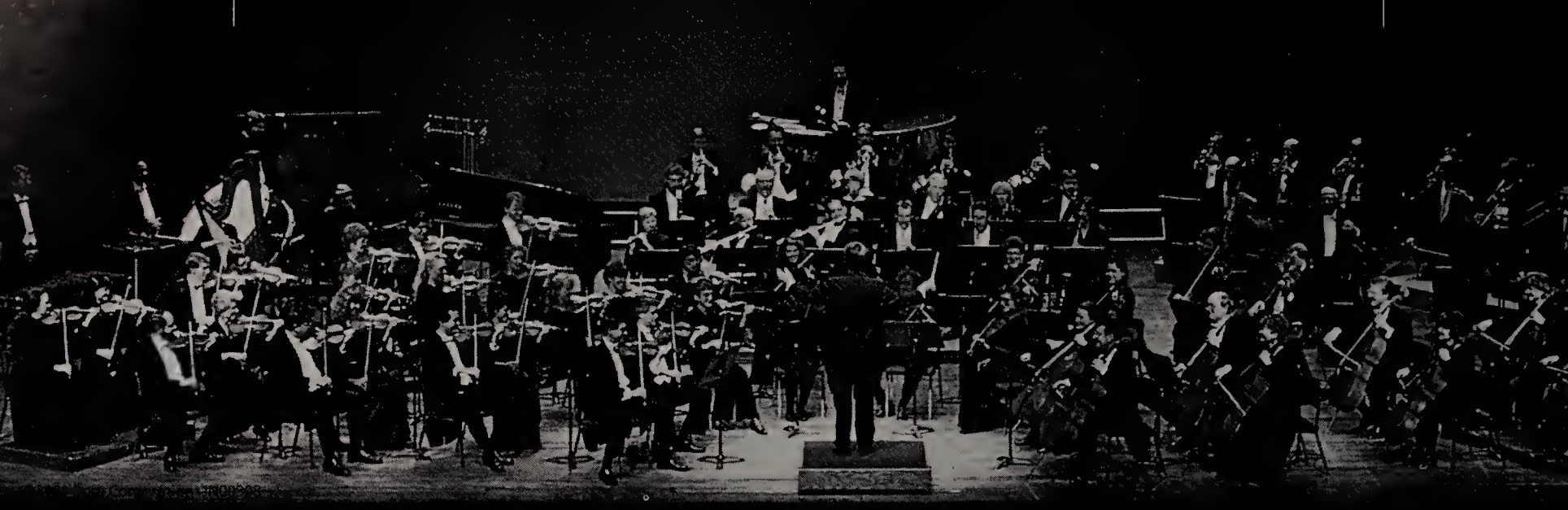

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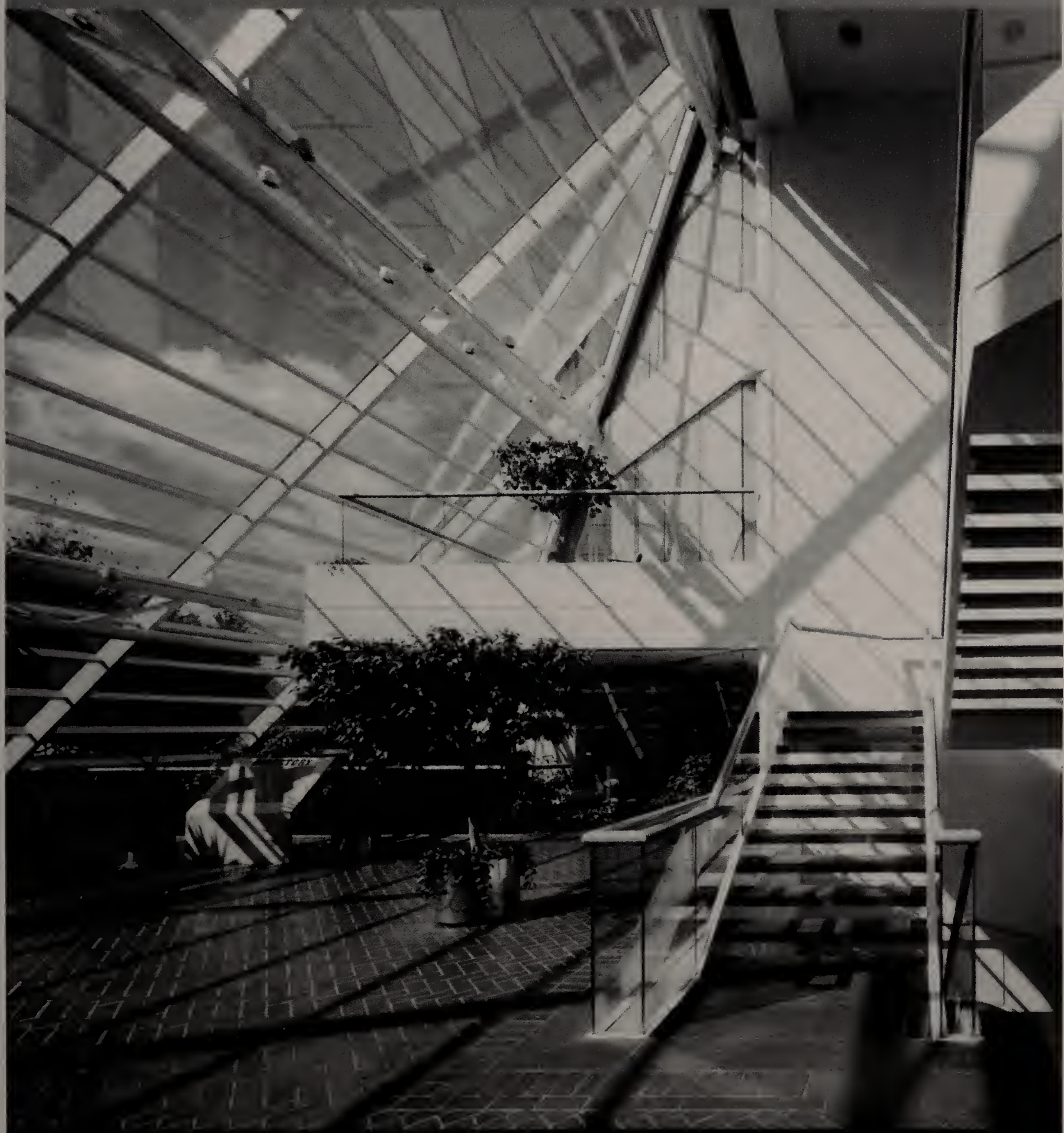

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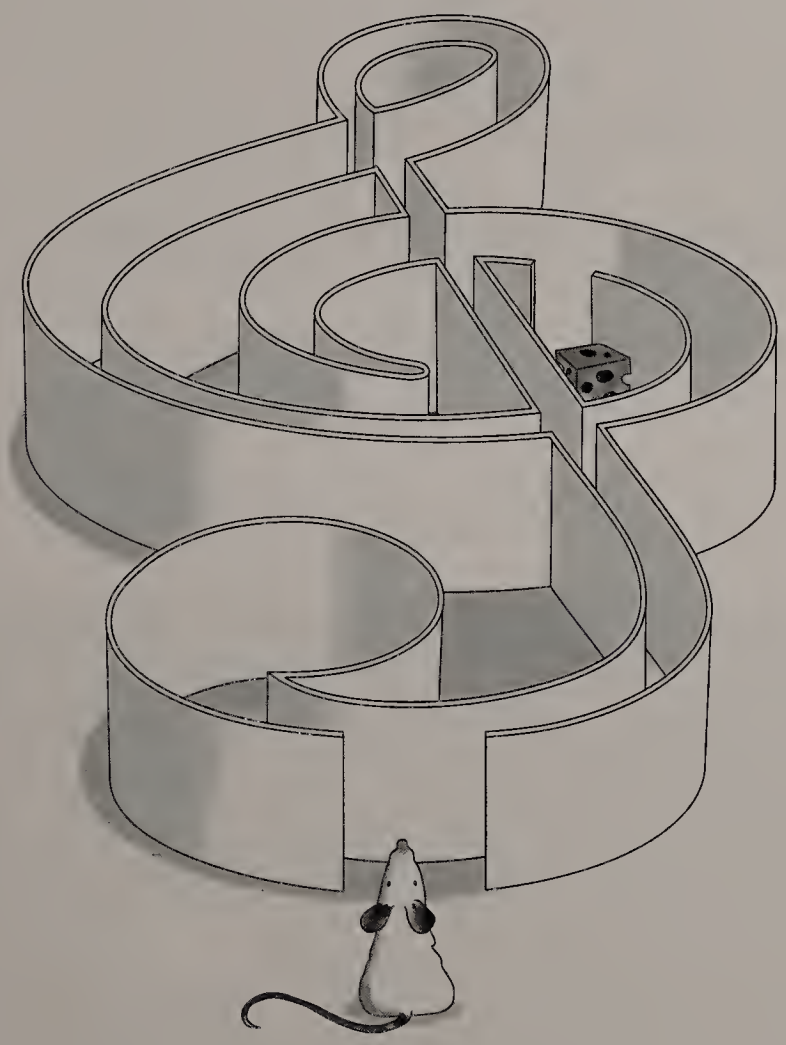

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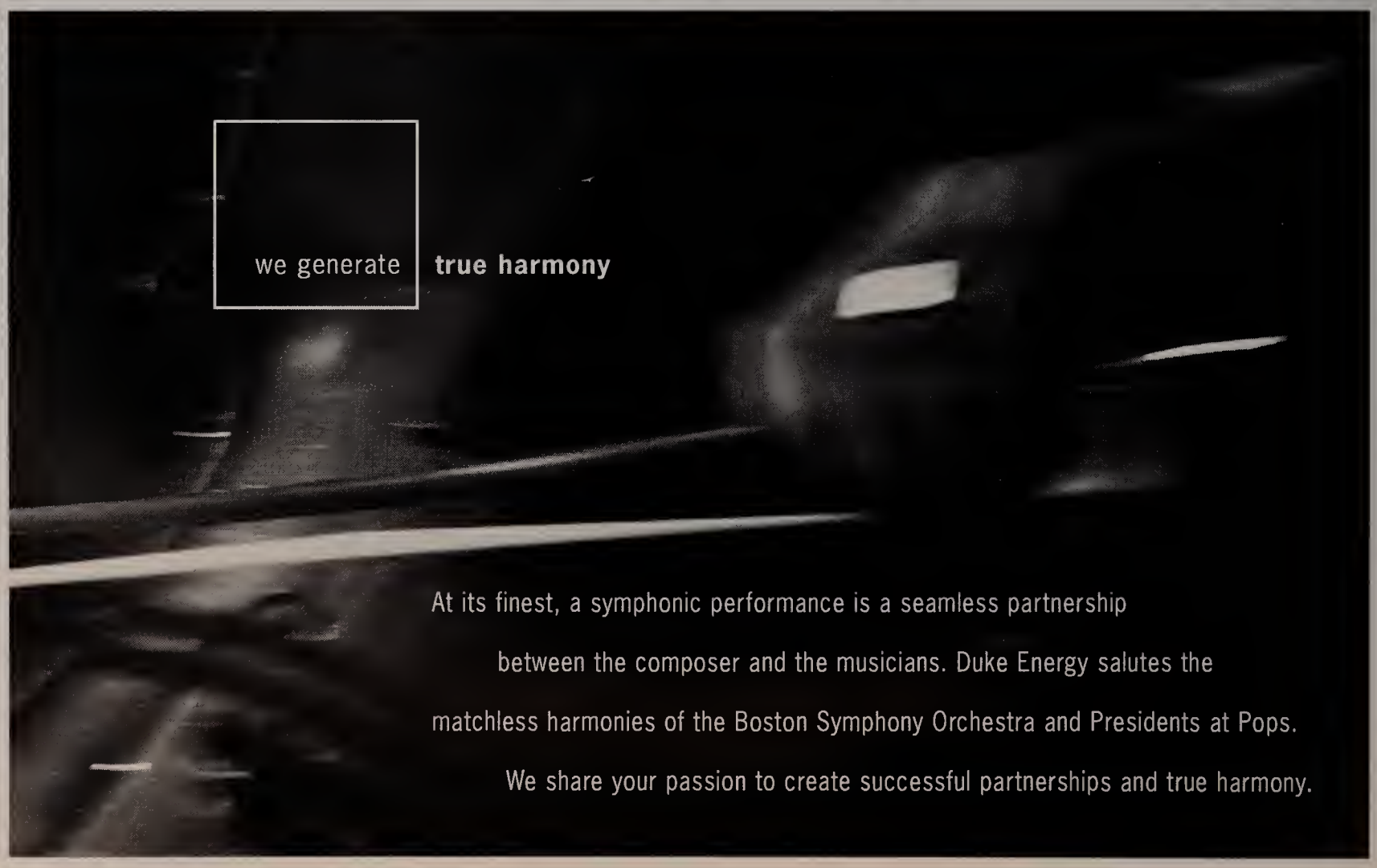

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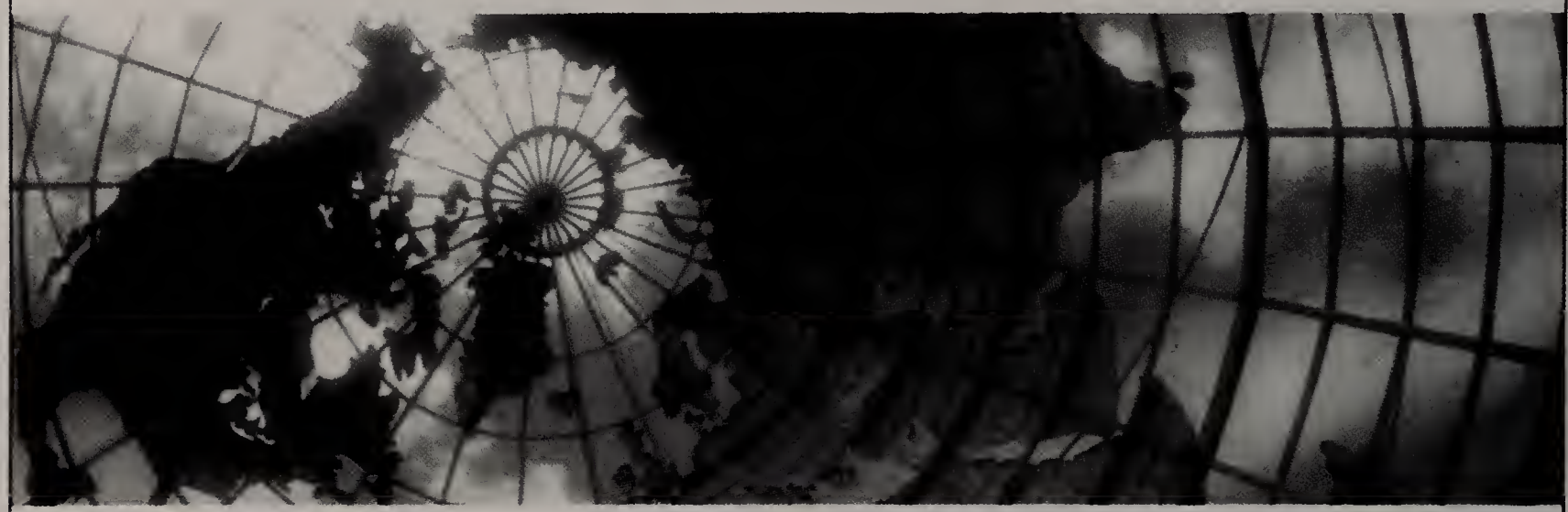

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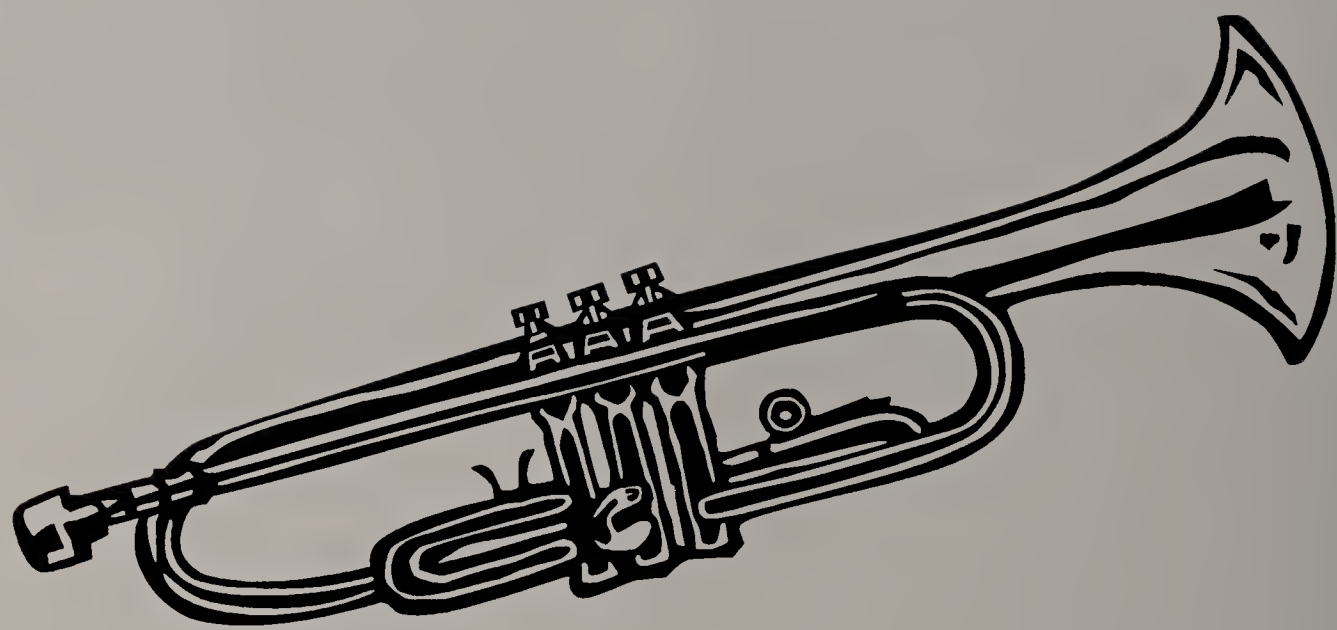

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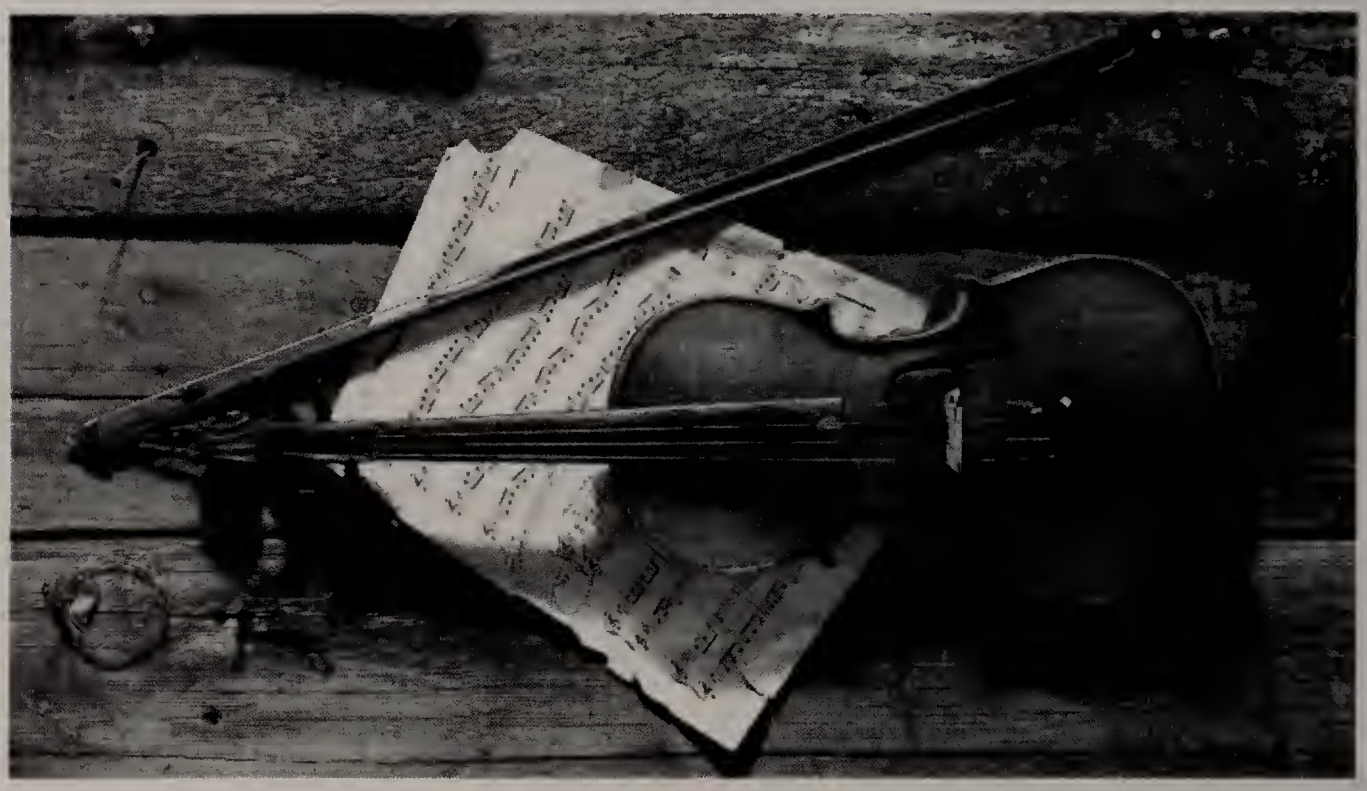

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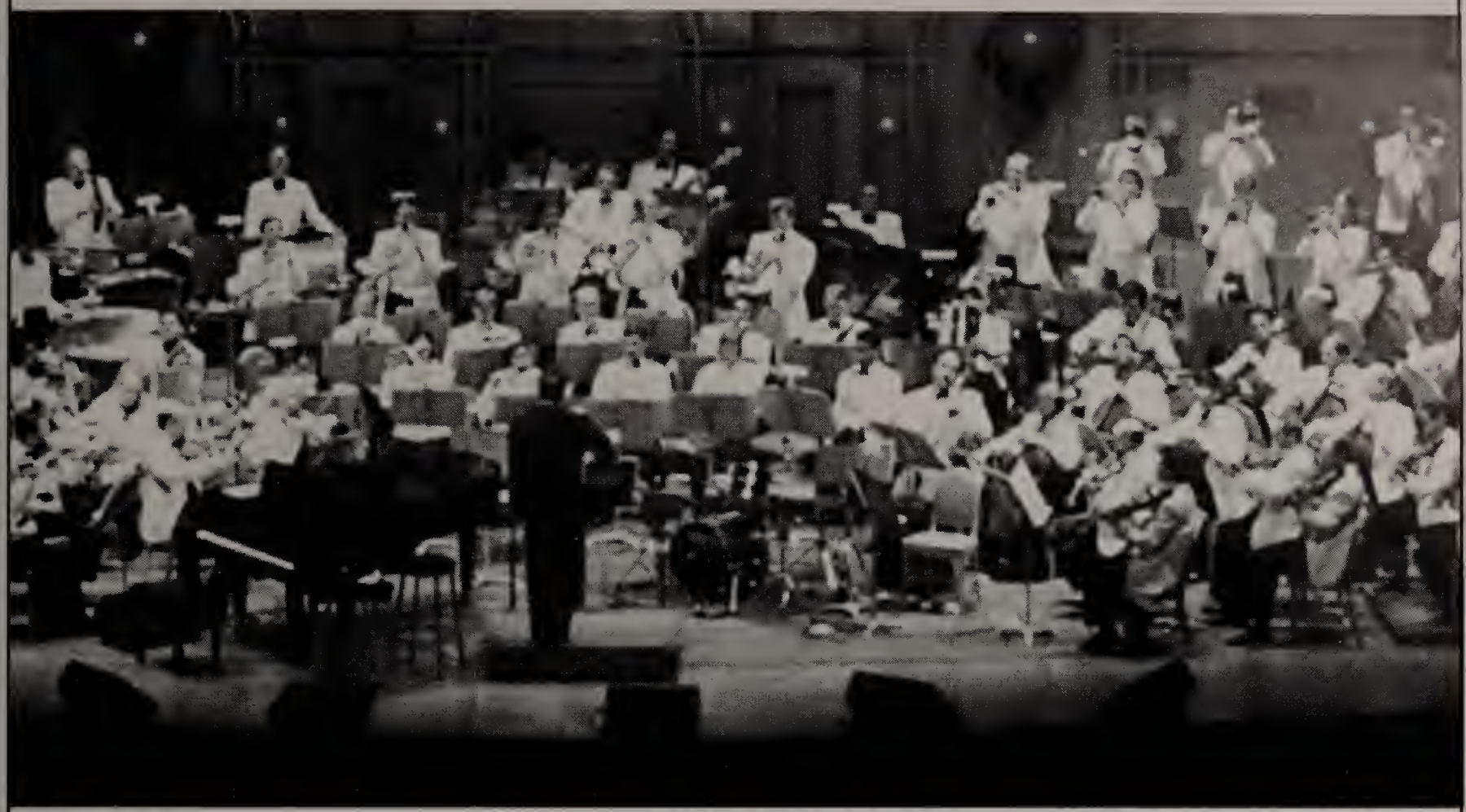

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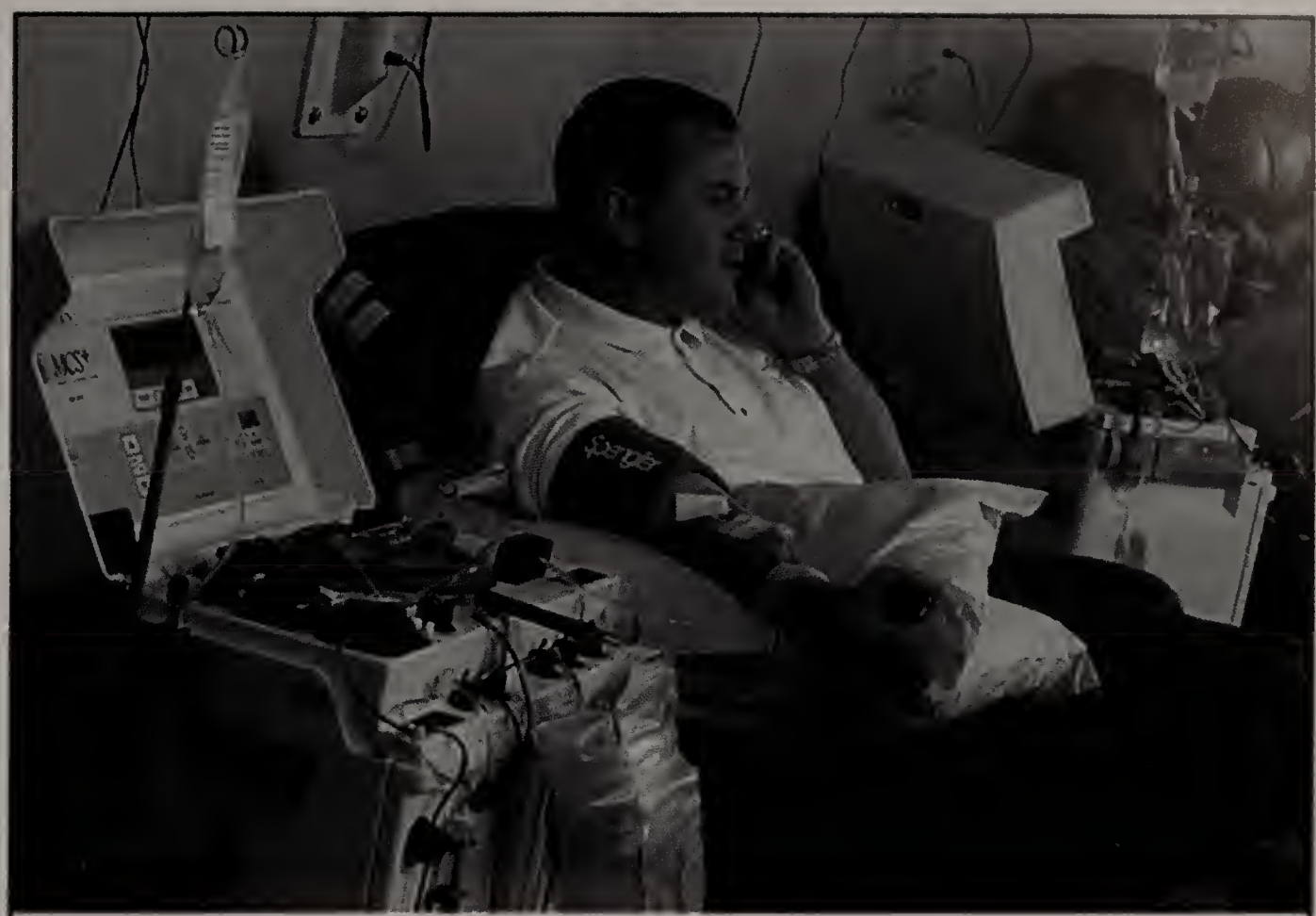

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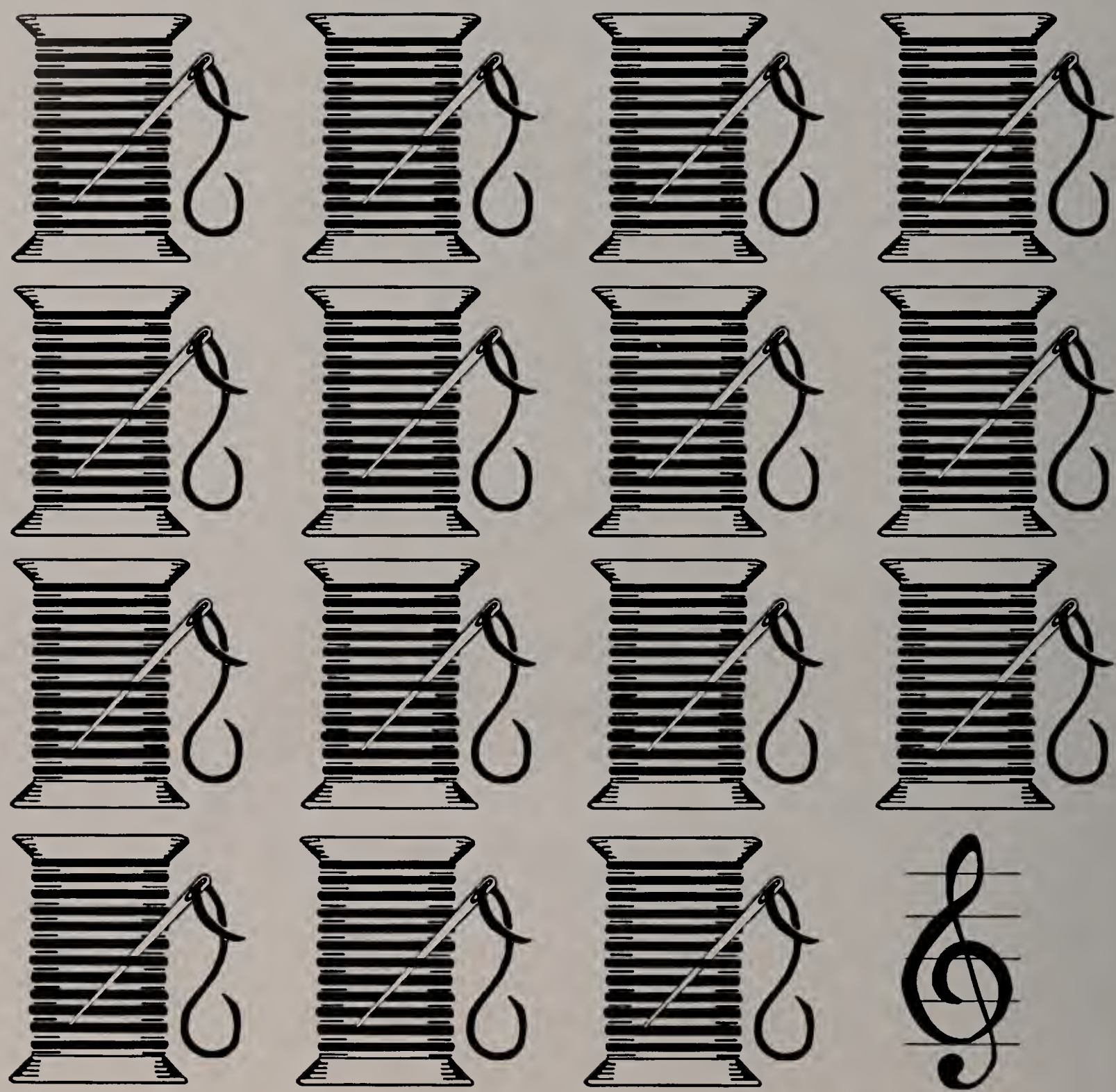

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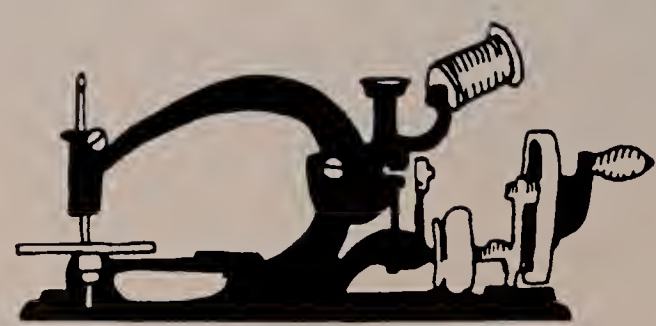

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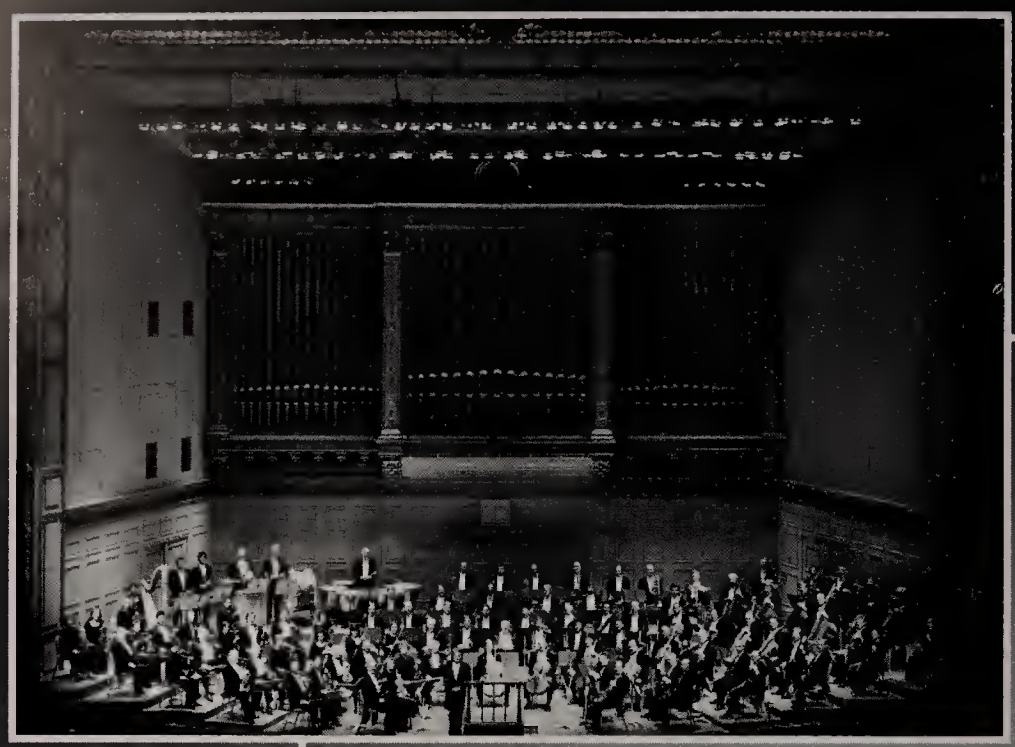

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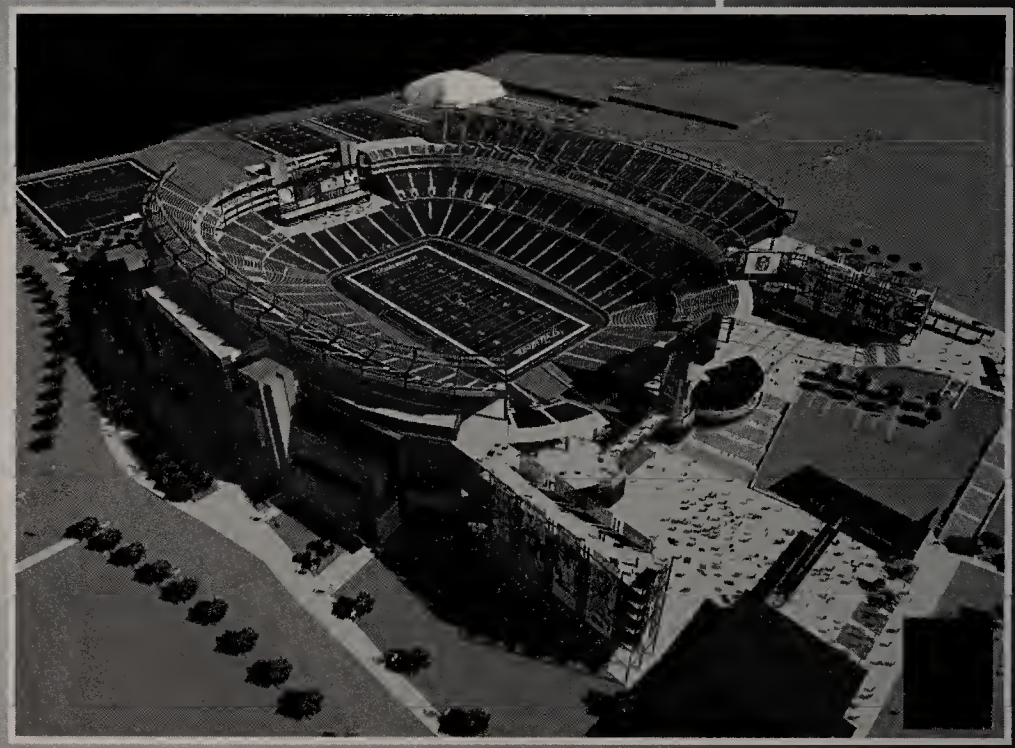

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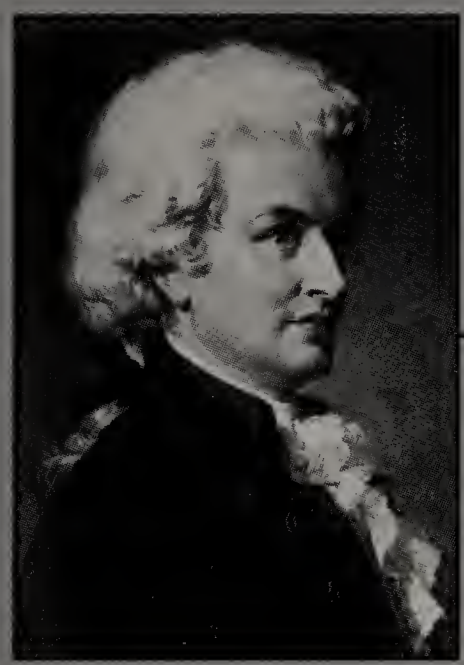

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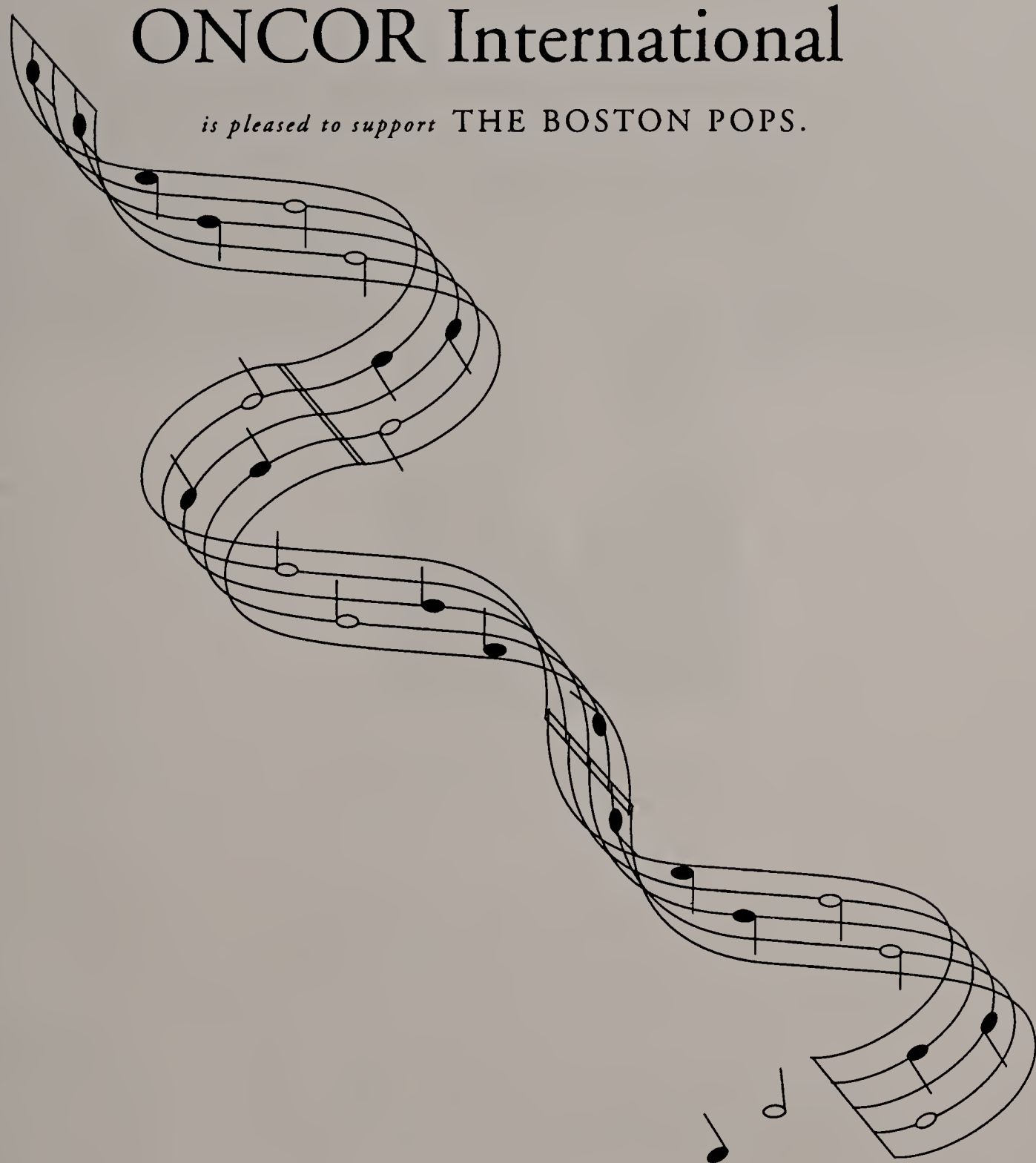

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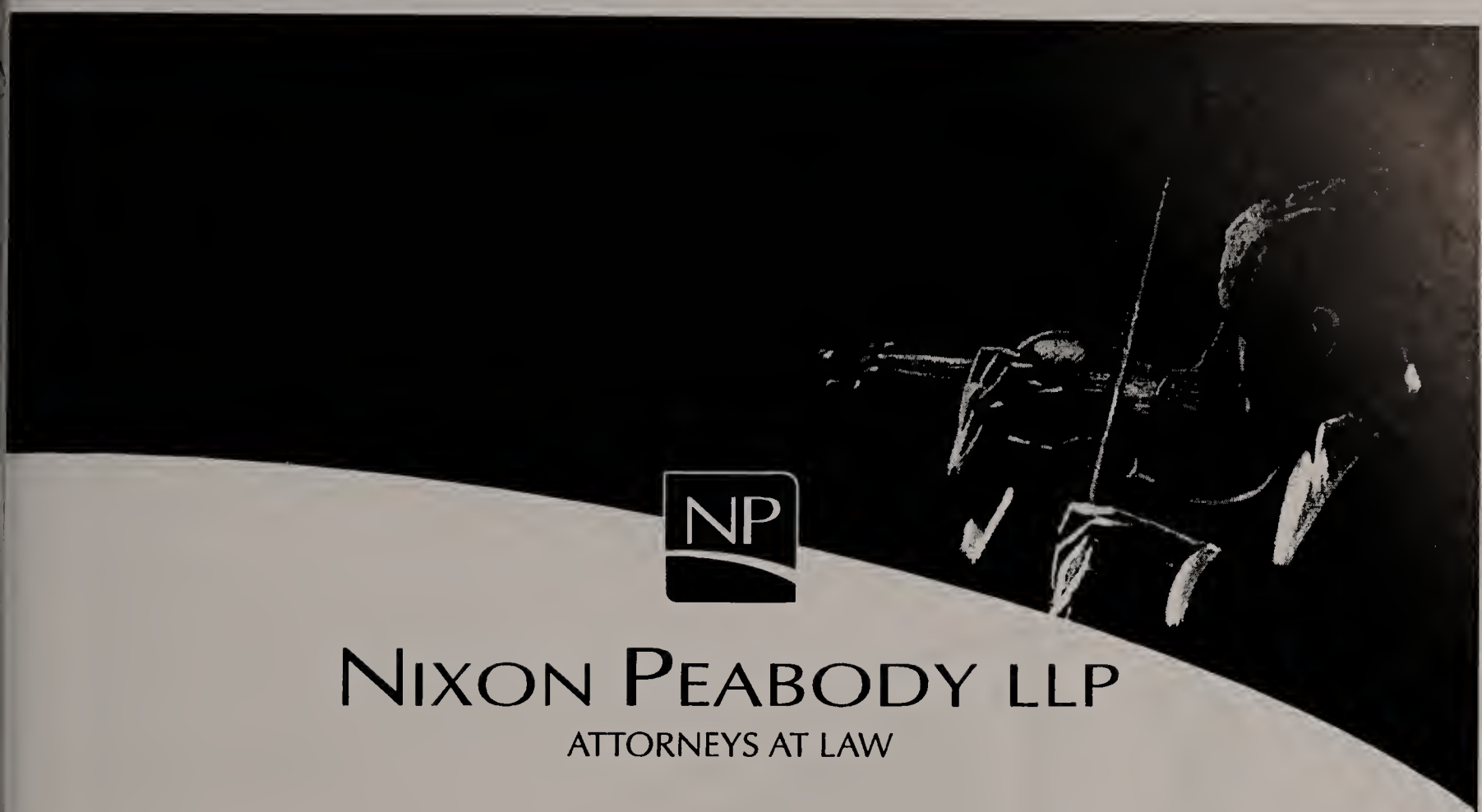

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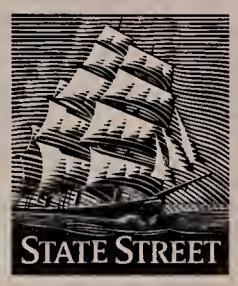

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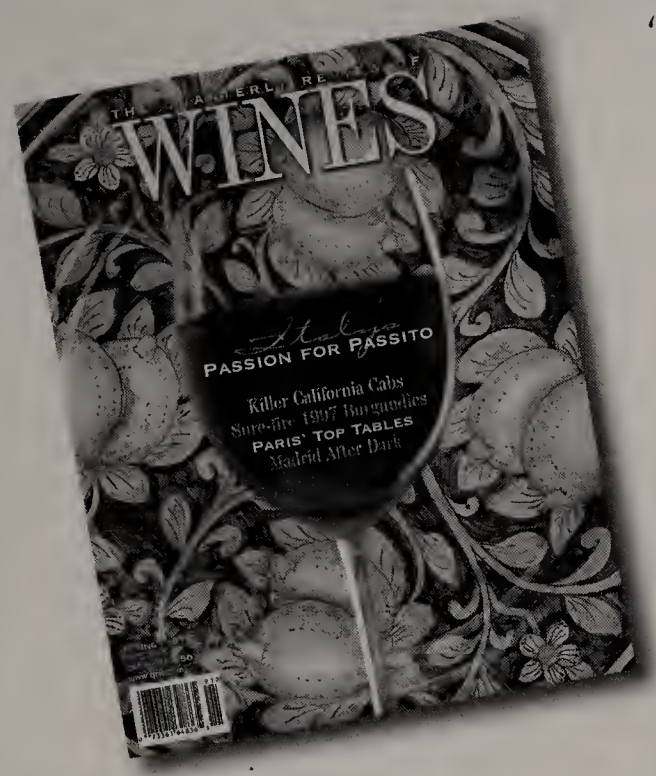

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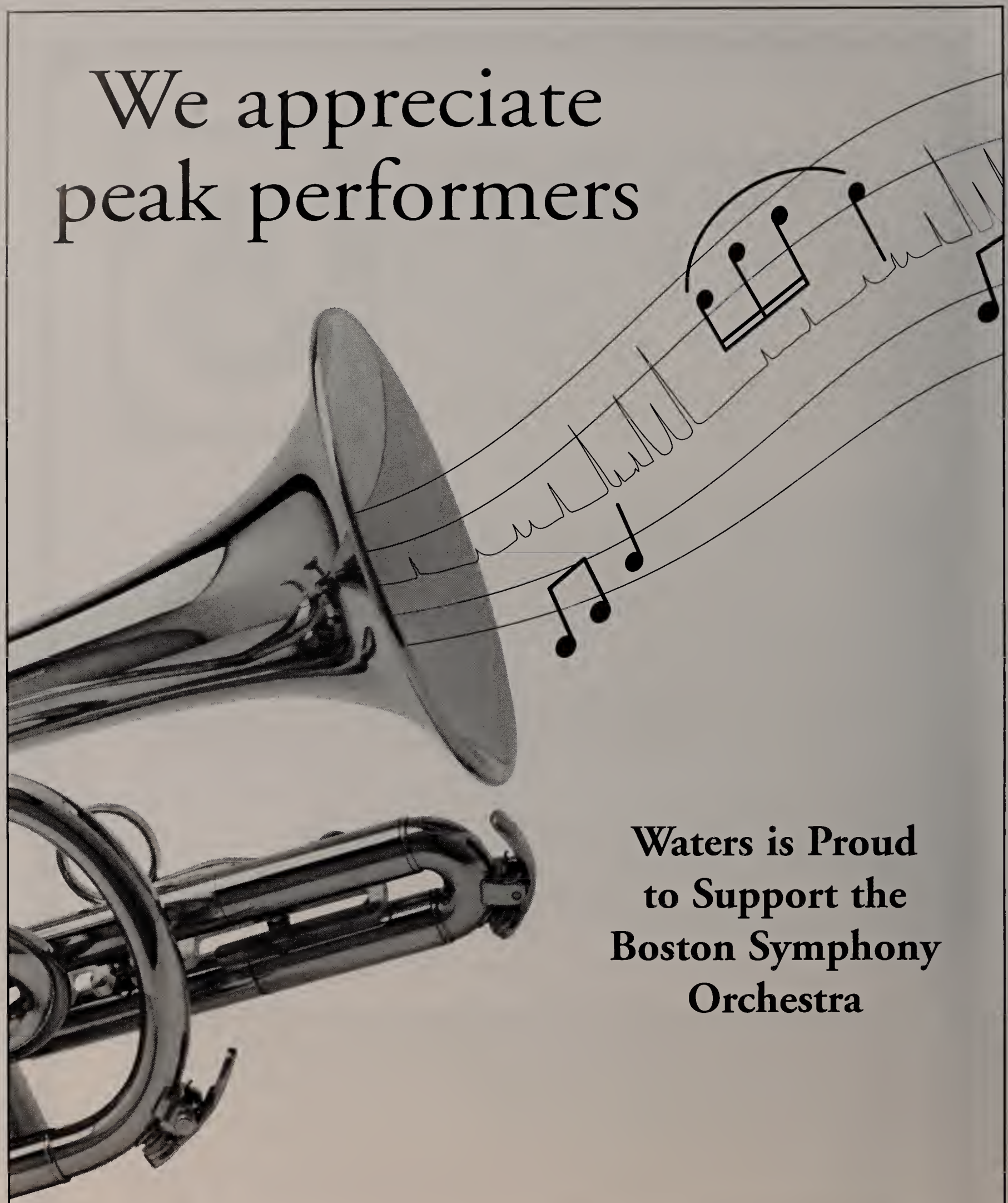

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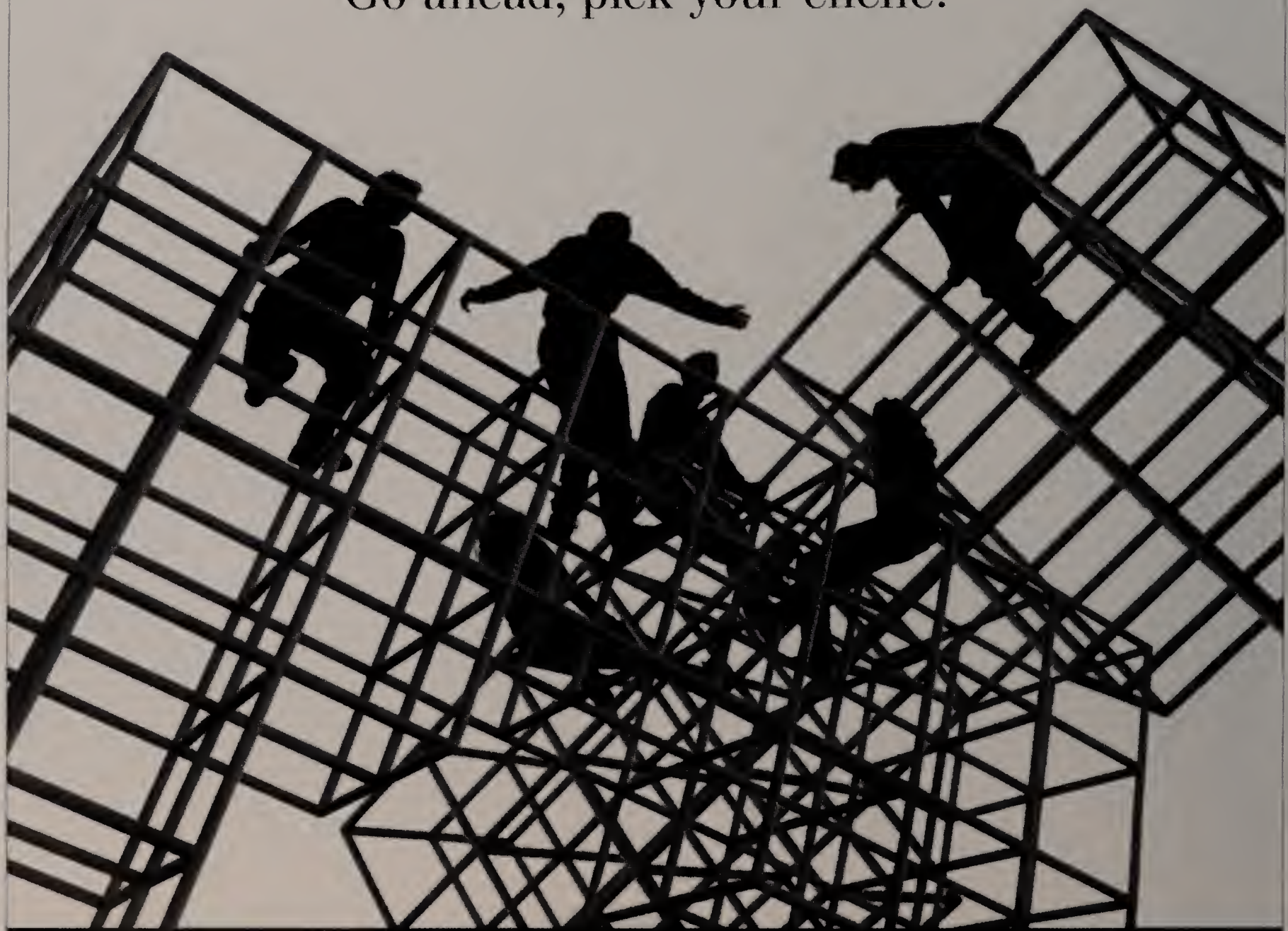

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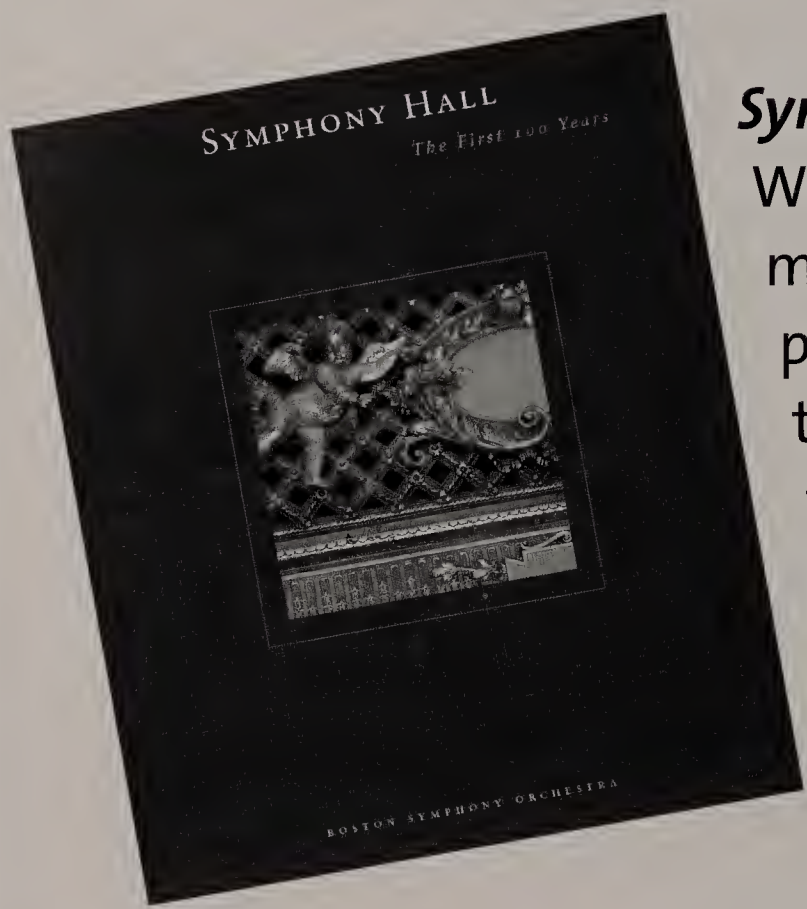

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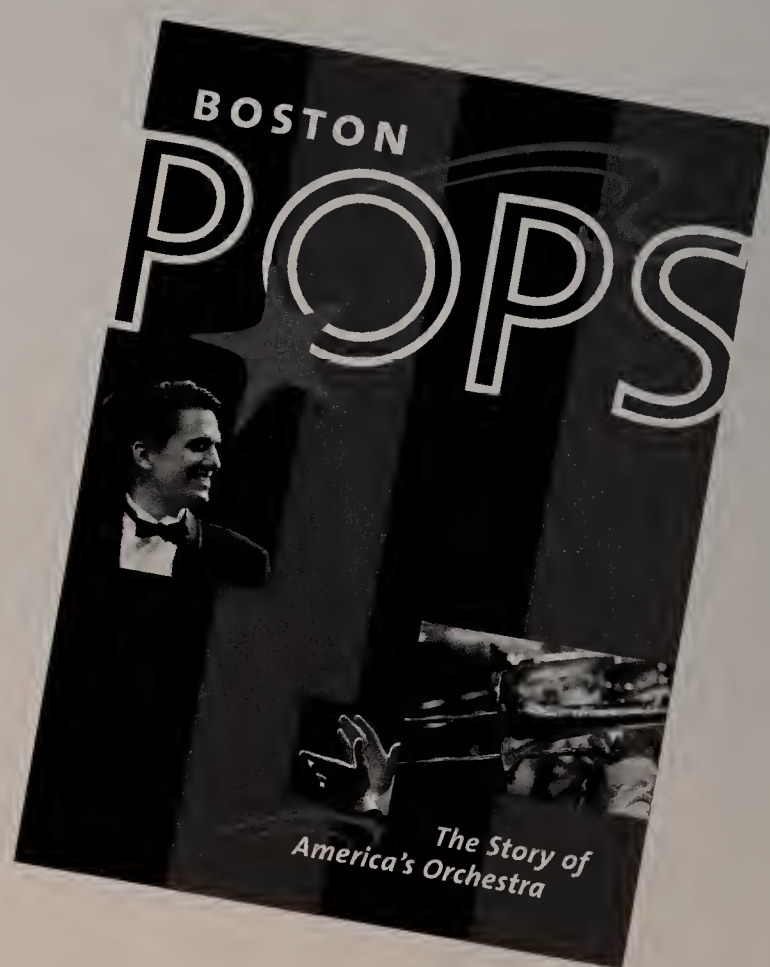

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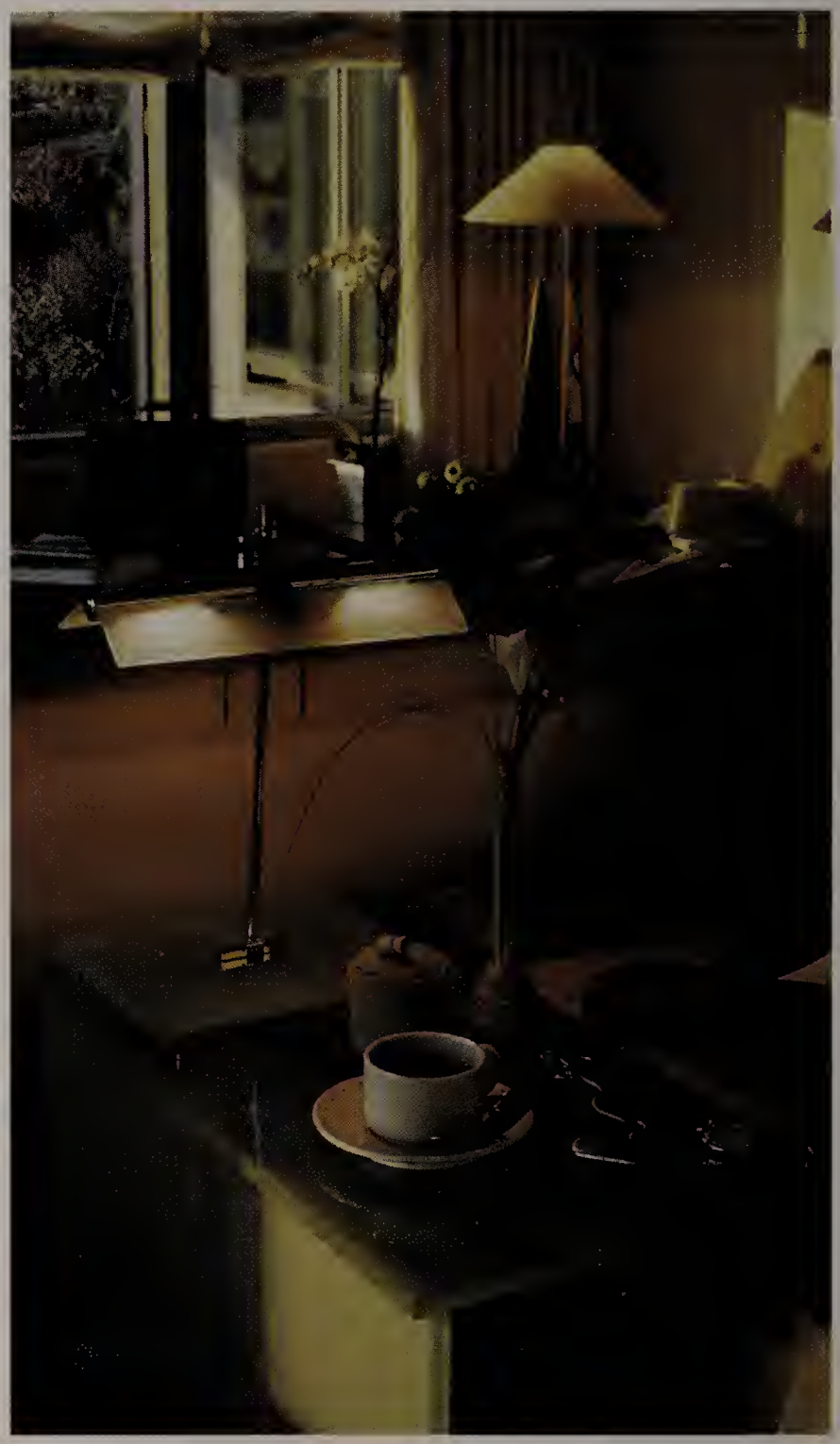

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